

Art in America



SUMMER 1953

\$1.50 A COPY

UNIVERSITY
OF MICHIGAN

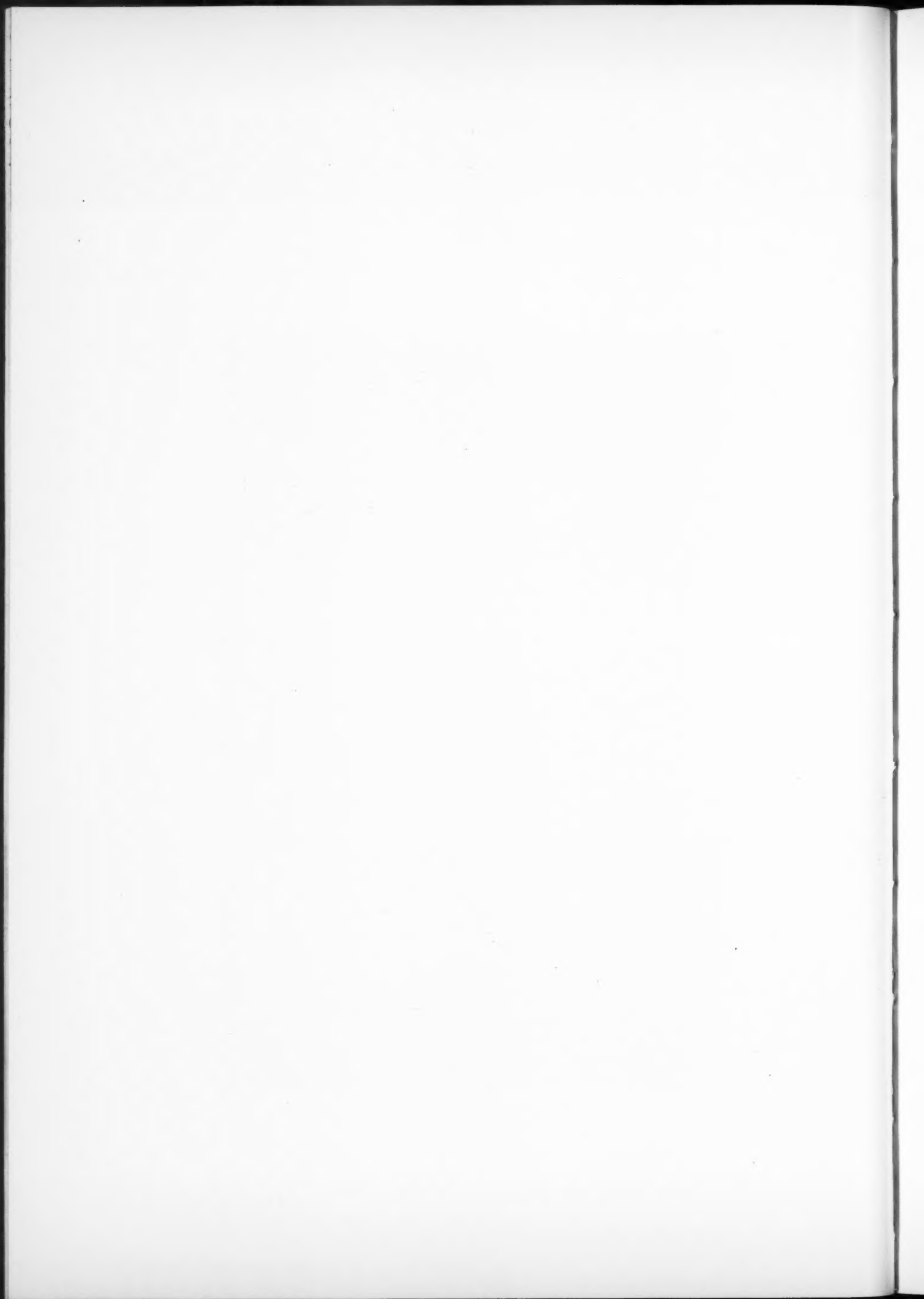
JUL 22 1953

FINE ARTS
READING ROOM



Hathaway: Ezra Weston, Jr.

Doctor Rufus Hathaway, 1770-1822



ART IN AMERICA · *An Illustrated Art Magazine*

PUBLISHED WINTER, SPRING, SUMMER, AUTUMN

FOUNDED IN 1913 by FREDERIC FAIRCHILD SHERMAN

Editor, JEAN LIPMAN

Business Manager, EVERETT H. POND

EDITORIAL BOARD

VIRGIL BARKER
JOHN I. H. BAUR
WALTER W. S. COOK
LOUISA DRESSER
LLOYD GOODRICH

TALBOT HAMLIN
BARTLETT H. HAYES, JR.
NINA FLETCHER LITTLE
FRANK JEWETT MATHER, JR.
DOROTHY C. MILLER
EARLE W. NEWTON

DUNCAN PHILLIPS
EDGAR P. RICHARDSON
JAMES THRALL SOBY
GORDON WASHBURN
CARL ZIGROSSER

VOLUME 41

SUMMER 1953

NUMBER 3

DOCTOR RUFUS HATHAWAY

Physician and Painter

of

Duxbury, Massachusetts

1770-1822

by

Nina Fletcher Little

Brookline, Massachusetts

COPYRIGHT 1953 BY JEAN LIPMAN

Business Office: 11 Andrew Street, Springfield 9, Mass.

Subscription price to Art in America is \$6.00 per year; single copies, \$1.50. Foreign subscriptions, 40 cents extra. Published in Winter, Spring, Summer, and Autumn.

Manuscripts and books for review should be addressed to the Editor, Weston Road, Cannondale, Connecticut. Unsolicited manuscripts or photographs should be accompanied by return postage. Art in America assumes no responsibility for loss or damage of such material.

Subscriptions, advertising, and all other business communications should be addressed to the Springfield office. Advertising rates upon request.

Printed in the United States of America by The Pond-Ekberg Company, Springfield, Massachusetts

Entered as second-class matter April 28, 1936, at the post office at Springfield, Mass., under the act of March 3, 1879.

Doctor Rufus Hathaway, Physician and Painter of Duxbury, Massachusetts, 1770-1822

THE country doctor was a familiar figure throughout New England during the eighteenth and nineteenth centuries. Journals, account books, and early town histories indicate, however, that the majority of men were currently engaged in several occupations, and often followed more than one trade. The person who was able to provide almost any service for his neighbors, from building their homes and repairing their shoes, to settling their estates and carving their headstones, has vanished with the modern trend toward specialization, and we do not realize that the storekeeper was often the gravestone cutter and the physician also a farmer and a limner.

It is said by his descendants that painting was Rufus Hathaway's first profession, and his earliest known portrait was signed and dated in 1791 when he was only 21 years of age. Four years later he arrived in Duxbury on horseback as an itinerant painter but upon his marriage to the daughter of a prominent Duxbury merchant, he is said to have been persuaded to take up medicine as offering a more secure future for himself and family. Although all subsequent references speak of him as a physician, he apparently continued to paint when occasion offered, as fifteen portraits, two miniatures, one landscape and one still-life are at present attributed to him. We also know that he did wood carvings, including at least one eagle. The personal details of his life are hard to ascertain and must be pieced together from family tradition, from local reminiscences, and from factual data contained in deeds and probate records, which are meagre at best. Fortunately his pictures survive. As the work of his hand and the expression of his creative ability they must remain his most personal memorials.

Rufus was of the seventh generation from Nicholas¹ Hathaway of Dorchester, who became one of the original purchasers of Taunton, Massachusetts, about 1640. His son John² of Taunton was born in 1629. There followed in direct descent John,³ Ephraim⁴ and another John,⁵ all born in Freetown.

Asa,⁶ father of Rufus,⁷ was born in Freetown on August 1, 1744, and on September 21, 1769, was married to Mary Phillips by the Reverend Ebenezer Crane. Asa was a member of the Society of Friends, but it seems

probable that his wife was not as in 1772, shortly after their marriage, records of the Swansea Monthly Meeting of Friends contain mention of a "paper sometime past presented to this meeting contrary to Friends order in marriage." In 1789 there was dissatisfaction in the Swansea Preparative Meeting with his attendance and other matters, and in October 1790 he was "discontinued from being under the care of this meeting."

At the time of their marriage in 1769 Mary and Asa Hathaway were both "of Freetown." By 1785 they had presumably moved to Swansea as stated in two deeds of this date. By 1797 Mary had died, and Asa had married Silence Dean on April 22nd of that year. She died in Bristol, Rhode Island, on July 13, 1801, and there Asa continued to live with his third wife Priscilla Marble, until his own death in 1816.

Records of the birth of Asa's seven children are not recorded, as far as I can ascertain, in Freetown, Swansea, Somerset, or Taunton, or in Bristol, Rhode Island, but it is believed that the artist was born in Freetown, on May 2, 1770. In his will, dated October 18, 1816, Asa left \$1.00 to each of his six living children, with Rufus the first born, heading the list.*

Our first definite information concerning the young artist himself comes by way of a pair of portraits of Reverend Caleb and Mrs. Phebe (King) Turner of which his is signed "In anno 1791, Aetatis suae 58. Rufus Hathaway, Pinx" (Figs. 1, 2 and 3). Reverend Turner was pastor of the Church in Middleborough and Taunton Precinct from 1761 until his retirement in 1801. His picture is the earliest likeness so far ascribed to Hathaway, and the only one yet found which bears his signature. In this instance he spelled his name with an *e* instead of the usual second *a*.

On December 10, 1795, Rufus married Judith Winsor, daughter of Joshua Winsor and his first wife Olive Thomas. The ceremony was performed in Duxbury by the local pastor Reverend John Allyn, who became a lifelong friend of the young couple. Family tradition avers that a romantic prelude led up to this event. Mr. Winsor is said to have asked Rufus to paint portraits of his two daughters, Lucy who was twenty years of age, and her younger sister Judith, who was then seventeen. While painting Judith the young man fell in love with her, they were married the following December, and eventually Rufus abandoned painting as a career

*Much of the foregoing genealogical information is taken from manuscript notes on the Hathaway family by Zilpha D. Smith, deposited in the New England Historic Genealogical Society, Boston. 1770 as the year of Hathaway's birth is deduced from his gravestone inscription and other references to his age at time of death. May 2nd is given as the date of his birth in "The Winslow Memorial," (New York, 1877) which date was supplied by Mrs. Jane (McLauthlin) Bradford, granddaughter of Rufus Hathaway.

to study medicine with the eminent and humorous Dr. Isaac Winslow of Marshfield, and to become in later years the only physician in Duxbury.

The portraits of Judith and Lucy Winsor, with their tall hats, long curls and black neckbands, show costumes typical of the mid 1790s (Fig. 4 and 5). Long white gloves were a popular accessory of the day, and several of Hathaway's ladies, including Judith, are wearing them. Shipping merchants sometimes sent individual consignments along with their regular cargoes for the benefit of someone at home, and Joshua Winsor on one occasion sent to England a special box of fish on behalf of each of his three daughters. The "ventures" were successful and from the proceeds one of the girls bought a ring, one a pair of long white gloves in which she wished to be painted (this was presumably Judith), and one the silk for her wedding gown.

On February 7, 1793, Joshua married as his second wife Ruth Thomas of Marshfield, younger sister of the first Mrs. Winsor. Sometime during the next few months, before her death on October 31st, Hathaway painted the tranquil portrait which appears in Fig. 6. Likenesses of his father-in-law Joshua Winsor, and of Seth his young brother-in-law, were also painted, perhaps at about this same time (Figs. 7 and 8). He also did a delightful view of the Winsor homestead with its adjacent wharves and shipping in the bay (Fig. 9). In the foreground we see Joshua himself carrying a bunch of keys to signify his ownership of the storerooms and warehouses which were only a part of one of the largest fishing businesses in Duxbury.

Another famous merchant for whom Hathaway painted eight family portraits was Ezra Weston, or "King Caesar" as he was popularly known in the town. From 1764 until 1842 he and his son Ezra, Jr. carried on a very large shipping business with more than one hundred vessels under their ownership at one time, which earned for them the listing by Lloyds of London as "the largest shipowners in America." They built vessels from timber grown on their own land in Duxbury, made cordage in their own ropewalks, sails in their lofts, and anchors in their own forge. Their ships sailed to all parts of the world provisioned with produce from the Weston farms. Hathaway has preserved for posterity the likeness of "King Caesar" and his wife; of Mr. and Mrs. Ezra Weston, Jr., and their daughter Maria; of Mr. and Mrs. Sylvanus Sampson (daughter and son-in-law of "King Caesar,") and their son Church Sampson — three generations of one of Duxbury's most prominent families (Figs. 10-17).

Dr. Hathaway is credited with having rejoiced in a particularly keen

sense of humor which was exhibited on several different occasions to the amusement of his neighbors. One instance occurred during the War of 1812 when the inhabitants were much perturbed by the proximity of British naval vessels, and an alarm was sounded to test the courage of the company of militia who were entrusted with the defense of the town. The regiment's young fifer became so rattled at the suggestion of enemy action that he began to add extra notes during his playing of "The White Cockade." Dr. Hathaway, as the only physician in Duxbury, was ordered to prepare emergency medical aid, but he became so amused at the fifer's disquietude that he forgot the potential danger and rolled over with laughter.

An earlier instance of his sly humor has been preserved in the form of an account phrased in Biblical language, which cleverly satirized the building of the much disputed bridge over the Bluefish River which took place in 1803. The authorship of this piece has also been attributed to Major Judah Alden, but as Hathaway's circle of friends was especially active in furthering the project it seems more likely that he was responsible for the writing. In 1798 Washington Street, now the main thoroughfare of Duxbury, was projected by Ezra Weston, Joshua Winsor, Seth Sprague and Samuel Delano, who were bitterly opposed by other factions in the town. Eventually they petitioned the Court of Sessions who upheld their case and the road was completed, but to accomplish this it was necessary to build a bridge over the river, and this was also strongly opposed by a majority of citizens because of an estimated expense of \$3,000. After considerable agitation at the previous town meeting, work was begun in April of 1803 and rushed to completion by July 3rd. On July 4th the bridge was formally opened with a parade and a sumptuous collation which it is believed went a long way toward restoring good feeling among all concerned! The bridge was impressively decorated, and a temporary arch was erected over it, for the top of which Rufus Hathaway carved out of wood a large and handsome spread eagle.* The arch bore on one side the motto from Jefferson's inaugural address, "Peace, Friendship, and Commerce with all Nations; entangling Alliances with none," and on the reverse, "Commerce, Agriculture, Fishery." In view of Hathaway's participation in this event, and the connection of his most important sitters, Ezra Weston and Joshua Winsor, a few quotations from the contemporary account are given here:

*In "Duxbury Sketches" by Jerusha Faunce Hathaway, granddaughter of the artist, mention is made of "a large spread eagle carved from wood by Dr. Hathaway."

And it came to pass in the days of Caesar the King [Ezra Weston] that he commanded his servant Joshua [Winsor] saying, get thee up a journey into the land of the Hanoverites, to Benjamin the Scribe, and say unto him that I, Caesar the King, have sent forth my decree, and commanded that the people in the land of Sodom shall no longer be separated from the Westonites, the Drewites, the Cushmanites, that dwell on the north side of the great river Blue fish. . . . So the Judges and the Magistrates, fearing Caesar the King, and Joshua his servant, commanded that the bridge be built according to Caesar's decree. . . . And now behold Caesar, the King, has erected an arch fifty cubits high on that bridge, and set up an image [Hathaway's eagle] over on the top of the arch, and commanded all the people . . . to bow their heads to the image which the king has set up. And behold the people assembled according to the King's decree, and did as he had commanded.

The evidence that Hathaway also painted watercolor miniatures rests on two, the originals of neither of which can now be located. One owned by the artist's grandson, Mr. John T. Hathaway of Duxbury, is a copy made some years ago by Miss Jerusha F. Hathaway of the original which is believed to have been a self portrait (Fig. 18). The frontispiece of Justin Winsor's "History of the Town of Duxbury" is an engraving after a miniature by Hathaway of Col. Briggs Alden, dated 1793. Mr. Winsor, who published his "History" in 1849, knew Hathaway, and states in his text that the miniature was by him, and was painted a few years before the death of Col. Alden in 1796 (Fig. 19).

On quite a different scale is a representation of a pair of peacocks which was painted as an overmantel decoration for the old John Peterson house on Powder Point (Fig. 20). This panel was removed when the house was demolished shortly after the Civil War, and has for many years been installed in the home of Dr. Abbott Peterson in Duxbury.

Twelve children, five boys, six girls, and an infant who died, were born to Rufus and Judith Hathaway between 1796 and 1821. The house in which they lived is no longer standing but it was originally the property of Mrs. Hathaway's father. On Feb. 13, 1815, Joshua Winsor executed five most interesting, and almost identical, deeds conveying to his three daughters and two of his sons the houses in which they were then living, "in consideration of natural love, goodwill and affection." The value of the property of each daughter was stated as being \$2,000 and consisted of houses, outbuildings and a small parcel of land. In the case of Judith Hathaway this amounted to one quarter of an acre.

The most important piece of real estate which appears to have been owned outright by Hathaway was a windmill, the site of which he pur-

chased from one Lot Hunt in company with Daniel Bradford, mariner, on Dec. 6, 1808, for the sum of \$50. In this and the following deed Hathaway is designated as *physician*. The mill was erected sometime during the following months as on November 1st, 1809, Bradford sold to Hathaway for \$100, "the one half of a windmill in Duxbury together with one half of the ground on which this mill now stands. It lies the south side of the road that leadeth from Seth Hunt's to Duxbury Meeting House." Thus Hathaway came into possession of the entire mill, and land on which it stood, for \$150 cash. On March 11, 1823, Judith Hathaway as administratrix of her husband's estate sold the mill and land, probably by auction, to Darius Delano and Ichabod Alden for the sum of \$54.

A mark of professional recognition, and an honor which must have pleased Dr. Hathaway, came to him during the last year of his life. In 1822 he was elected an Honorary Fellow of the Massachusetts Medical Society. His death occurred on Oct. 13, 1822, at the age of 52 years.

His personal estate was small, totaling \$416.18. Of this amount the windmill and land were assessed for \$200, and a "shed for shaise, stable, hay loft and hogsty" were valued at \$100. He left no will, but his inventory lists the usual appurtenances of a simple but comfortable home repleat with feather beds, tables, chairs, candlestands, looking glasses, and a clock and silver watch. Of particular interest is his medical library worth \$40, with "family ditto" listed at \$9.75; medicine and book case, \$5; 2 pocket cases containing surgical instruments and medicine, \$10; and a thermometer and tooth drawers at \$1 each. References to paintings or artist's equipment are disappointingly absent, but one entry which lists "carved work and picture hangings, \$4.50" is provocative. Taken in conjunction with the eagle which his granddaughter says he carved for the arch over the Bluefish River Bridge, I believe that we are safe in assuming that "carved work" indicates that he did wood carving as well as painting. "Picture hangings" may refer to moldings for his frames which in most cases are so similar that he probably made them himself. Fig. 6 reproduces one of his typical frames.

Rufus Hathaway is buried with other members of his family in a lot near the road in Duxbury's Mayflower Cemetery. On his stone is carved an epitaph which is thought to have been composed by himself:

Thousands of journeys night and day
I've traveled weary on my way
To heal the sick, but now I'm gone
A journey never to return

His paintings are compelling likenesses of some of the prominent men and women who lived in Plymouth County during the last decade of the eighteenth century. But their costumes are simple and conservative in color, no lace or bowknots adorn the severe fichus, and jewelry is at a minimum. It is the parson's wife only who carries a fan, and the daughter of "King Caesar" who exhibits an enamelled scent bottle.

The components of Hathaway's paints have unfortunately produced, in some cases, a regrettable crackle which reveals an alternately red or black base coat, and makes photographing unsatisfactory because of loss of detail. His canvases, usually of one piece, were either almost square or very long and narrow, and were secured to sturdy pine stretchers to which were fitted black molded frames with an inner and outer line of gold. These were often reinforced at each corner by a diagonal strip of wood set in flush with the back of the frame. It is both surprising and gratifying that all the portraits found so far still retain their original frames.

While exhibiting certain characteristics in common, the earliest pair of portraits, those of Reverend and Mrs. Turner, differ quite noticeably from the slightly later Duxbury group. The measurements are almost square, and the frames are composed of a heavy four-inch bolection molding which, with their marbled decoration, give an even earlier impression than the inscribed date of 1791 (Fig. 3). Although these pictures are more colorful than those which followed, the technique is extraordinarily flat and linear, the figure of Mrs. Turner having almost the stark quality of a gravestone carving.

Rufus Hathaway was not an accomplished artist in the accepted sense of the term but his pictures will be outstanding in any group of provincial portraits of his day. They mirror truthfully, one feels, the character, strength, and individuality of his sitters.



Fig. 1. Mrs. Caleb Turner (Phebe King)



Fig. 2. Reverend Caleb Turner

1. MRS. CALEB TURNER (PHEBE KING), 1740-1818

SUBJECT: Phebe King was the daughter of Jonathan and Phebe (Leonard) King of Raynham, Massachusetts, and a direct descendant of Captain Philip King. Her father and grandfather and other members of the family built, and operated for one hundred years, "King's Furnace" which stood on a stream tributary to the Taunton River. In 1750 the English parliament imposed a two-hundred-pound penalty on the erection of any furnace making steel, but the Kings furnished their own coal and continued operations undisturbed. The date of Phebe's marriage to Reverend Turner has not been found, but the Leonard family was very prominent in the Precinct Church, and when the new Meeting House was built in 1759 pew 20 was set off "to Zebulon Leonard for Mrs. Phebe King," future mother-in-law of the young minister. Mr. and Mrs. Turner apparently had no children but they took a young boy to bring up naming him a junior. Her brother Josiah, also a member of the Precinct Church, became one of the executors of her husband's will. He named two of his children after the Turners, and one of his daughters is buried in the Turner lot. Mrs. Turner's will, made in 1817, left her adopted son \$200, her husband's clock valued at \$30 went to a King relative, and the residue of her estate to her favorite brother Josiah. She died on August 25, 1818 and is buried in Thompson's Hill Burying Ground, Lakeville, with her husband, adopted niece, and the three children of her adopted son.

DESCRIPTION: Oil on canvas, 35½ x 34. Frame same as Reverend Turner. Sitting waist length facing spectator's right with right arm in lap and holding a white fan decorated with a spray of flowers in her left hand. Hair and eyes gray. Cap, fichu and sleeve ruffles are white, with a rose colored ribbon around her cap and two strands of pearls around throat. Dress of medium brown silk. The background is gray with red draped curtains edged with fringe.

INSCRIPTION: None.

ASCRIBED DATE: 1791, as her husband's portrait is dated that year.

OWNERSHIP: Owned by the Old Colony Historical Society, Taunton, Massachusetts. Previous ownership same as Reverend Turner.

2. REVEREND CALEB TURNER, 1733-1803

SUBJECT: Caleb Turner was the son of Phillip Turner of Mansfield, Connecticut, and his third wife the widow Mary Jackson, and was the grandson of Isaac and Rebecca (Crafts) Turner of Medfield, Massachusetts. He was born in Mansfield on May 9, 1733. He graduated from Yale College with the class of 1758, studied theology, and was licensed to preach by the Windham, Connecticut, Association of Ministers on May 21, 1760. In the following December he settled over the church in Middleborough and Taunton Precinct, now a part of Lakeville, Massachusetts. He was ordained there in June, 1761, with a settlement of one hundred pounds and a yearly salary of sixty-six pounds, thirteen shillings and four pence, and continued until a colleague was settled in November of 1801. Although a fine new Meeting House was built in 1759, and the parsonage was completely rebuilt and renovated for Mr. Turner's occupancy at the time of his arrival, the

old Precinct Record Book reveals that during his forty years of service the pastor had continuous difficulty in collecting his salary, which was provided by a direct tax on the parishioners. By 1780 the currency had become so inflated, following the Revolution, that his allowance had risen to five hundred pounds in paper money, but the following year the Precinct voted to return the amount to the original sum of sixty-six pounds to be paid "in hard money or specie at the going price." In 1791 payments were so far behind that he offered to take forty pounds of the money due him in farm produce, bar iron, or hollow ware. After his arrival in Middleborough he married Phebe King of Raynham and eventually adopted a boy known as Caleb Turner Junior to whom he left a large part of his estate. He owned considerable real estate in that part of Taunton known as the Precinct, which amounted at the time of his death to one hundred and fifty-four acres of land, house, barn and one quarter part of a grist mill, the entire value being \$2,584. His inventory, which is on file in the Bristol County Court House in Taunton, lists, in addition to a generous amount of wearing apparel, considerable furniture and household goods, a clock and watch, silver spoons and shoe buckles, and a large and varied ecclesiastical library, but makes no mention of the portraits. He died on September 11, 1803 and is buried in Thompson's Hill Burying Ground, Lakeville.

DESCRIPTION: Oil on canvas, 35½ x 34. Original bolection molded frame marbled in black on an ivory ground. Sitting waist length facing spectator's left. He has brown eyes and a full white wig. His coat is brown with a black waistcoat under the white bands. The background is dark green with red drapery. He carries a book under his arm and is sitting in a red painted chair, on the wooden arm of which he leans.

INSCRIPTION: Painted in the lower right corner of the face of the picture: "In anno 1791. Aetatis Suae 58. Rufus Hatheway. Pinx"

ASCRIBED DATE: 1791.

OWNERSHIP: Owned by the Old Colony Historical Society, Taunton, Massachusetts. Given to the Society many years ago by Miss Polly Turner, daughter of Caleb Turner Junior, adopted son of Reverend and Mrs. Turner.

COMMENT: One surmises that these unusual frames were made by the artist, as were also the black and gold frames which appear on all the Duxbury pictures.



Fig. 3. Detail of portrait of Reverend Turner with Hathaway's signature



Fig. 4. Mrs. Rufus Hathaway (Judith Winsor)



Fig. 5. Mrs. Samuel Delano (Lucy Winsor)

4. MRS. RUFUS HATHAWAY (JUDITH WINSOR), 1778-1881

SUBJECT: Judith Winsor was the daughter of Joshua and Olive (Thomas) Winsor, and was born in Duxbury on September 11, 1778. While painting her portrait Rufus Hathaway fell in love with her, and they were married in December of 1795. The following children were born between 1796 and 1821: Polly, Joshua, Sylvia Church, Deborah, Isaac Winslow, Juliet, Maria Weston, Rufus, Nancy, Thomas Dingley and John. In 1815 her father gave to Judith the house in which the family was living, with one quarter of an acre of land, valued at \$2,000. She was appointed administratrix of her husband's estate in 1822. On June 29, 1827, an interesting deed was recorded in connection with the settling of the estate of Joshua Winsor, who had died two days previously. For the sum of \$15 and all furniture and movables in possession of his third wife, Deborah (Fish) Winsor, his three daughters Lucy, Judith and Hannah (and respective husbands) turned over their share of their father's estate to the four brothers Thomas, Joseph, George and Ellis. Mrs. Judith Hathaway died in Duxbury on July 22, 1881 at the age of one hundred and two years, leaving four of her children, seventeen grandchildren, and several great and great-great-grandchildren. She retained her faculties to an amazing degree even after her one hundredth birthday. She is buried with her family in Mayflower Cemetery.

DESCRIPTION: 39 x 26. Original black and gold frame. Seated three-quarter length, facing spectator's left with arms crossed in lap and wearing long white gloves. Background at left is mottled in brown and behind the figure is gray. Brown eyes and hair, cut long over ears with a curl over each shoulder. Green dress over a white underskirt with ruching on edges of front panel. White fichu with spray of flowers, and black ribbon with tasseled ends tied around throat. High crowned hat with silver buckle in front.

ASCIBED DATE: 1795, according to family tradition.

OWNERSHIP: Owned by Mr. John T. Hathaway, Duxbury, grandson of Dr. and Mrs. Rufus Hathaway.

5. MRS. SAMUEL DELANO (LUCY WINSOR), 1775-

SUBJECT: This portrait is believed to be of Lucy Winsor who was born in Duxbury on May 17, 1775, the eldest daughter of Joshua and Olive (Thomas) Winsor. She was married to Samuel Delano on May 15, 1794, and had ten children.

DESCRIPTION: 38 $\frac{1}{4}$ x 25 $\frac{1}{4}$. Original black and gold frame. Three-quarter length, facing spectator's left with hands crossed in front of her. Background dark green. Hair cut long with one curl over each shoulder. The dress is dull red with white trimmings and flower spray in blue and pink. Black band with small buckle on left wrist and at throat, with small locket or pin. High crowned hat with silver buckle.

ASCIBED DATE: Circa 1795 according to family tradition.

OWNERSHIP: Owned by Colonel and Mrs. Edgar W. Garbisch. Previous ownership unknown.

COMMENT: It cannot be definitely stated that this portrait is of Lucy Winsor, but it is a family tradition that portraits of Lucy and Judith Winsor were painted at the same time by Rufus Hathaway. This picture resembles that of Fig. 4 so markedly that it seems reasonable to assume that the two girls were sisters.



Fig. 6. Mrs. Joshua Winsor (Ruth Thomas)

6. MRS. JOSHUA WINSOR (RUTH THOMAS), 1755-1793

SUBJECT: Ruth Thomas, daughter of Deacon Nehemiah and Abiah (Winslow) Thomas of Marshfield was married to Joshua Winsor of Duxbury on February 7, 1793. She was his second wife, the sister of his first wife Olive Thomas. She had no children and died on October 31, 1793. She is buried in Mayflower Cemetery beside her husband and his two other wives.

DESCRIPTION: 38 x 25. Original black and gold frame. Seated three-quarter length, facing spectator's left, with arms crossed in lap and wearing long white gloves. Dark eyes and hair puffed at sides with three tight curls over the forehead. Brown dress with white fichu and sleeve ruffles, and black band around throat. She wears a tall white cap edged with two ruffles and ornamented with a white ribbon.

ASCRIBED DATE: In a letter written by Miss Deborah Cushman Winsor, granddaughter of Joshua Winsor, in 1893, to Walter Kendall Watkins of the New England Historic Genealogical Society, she states that the portrait was painted in 1793 between the time of Ruth Thomas' marriage on February 7th, and her death on October 31st.

OWNERSHIP: From Ellis Winsor, son of Joshua, to his daughter Deborah Cushman Winsor. Given by her to the New England Historic Genealogical Society, Boston, on October 9, 1893.



Fig. 7. Joshua Winsor



Fig. 8. Seth Winsor

7. JOSHUA WINSOR, 1749-1827

SUBJECT: Joshua Winsor was born in Duxbury on May 1, 1749. His father Samuel was the first of the name in the town, settling with his wife Rhoda Delano on Clark's Island where he built several small vessels. Joshua married as his first wife Olive Thomas of Marshfield, on September 2, 1773. She was the mother of nine children and died on December 5, 1791. On February 7, 1793 he married her sister Ruth Thomas who only lived about nine months. He married for the third time Deborah Fish who became the mother of Seth and long outlived her husband, dying on November 18, 1842. Joshua became one of the most prominent merchants and largest owners in the fishing business in Duxbury. During the War of 1812 when an invasion of the town by the British was feared Joshua Winsor and Ezra Weston were two of several local ship owners who for the sum of \$140 purchased cannon and powder for its defense. During the war several Winsor vessels were pursued and fired on by the enemy. Joshua was a generous parent, and besides sending to England special "ventures" for each of his three daughters, he provided six of his children with their own homes in 1815. To three of his sons he sold the houses in which they had been living, but to each of his daughters he gave their property free of charge. He died on June 27, 1827, and is buried with his three wives in the Winsor lot near the church in Mayflower Cemetery.

DESCRIPTION: 38 x 25. Original black frame. Standing three-quarter length, facing spectator's right, his right hand resting on a book and left hand in pocket. Dark hair curled in back of neck with one lock in front of ear and slight bang over forehead. Black coat and waistcoat with large cross-hatched buttons. He has white ruffled stock with bow at neck which has heavy dots of paint to accentuate edge of ruffle.

INSCRIPTION: The following is hand-written on an old card which is attached to the back of the picture: "This painting of Joshua Winsor was given by the artist Dr. Rufus Hathaway in 1797 to Ellis Winsor when he was six months old. Ellis Winsor born May 29, 1797, was the youngest son of Joshua Winsor of Duxbury, Plymouth Co., Mass. . . ."

ASCRIBED DATE: 1793, according to information contained in a letter written to the Historic Genealogical Society by Deborah Cushman Winsor, granddaughter of Joshua Winsor, in 1893.

OWNERSHIP: From Ellis Winsor, to whom it was presumably given by the artist in 1797, to his daughter Deborah Cushman Winsor. Given by her in 1887 to F. Herbert Winsor of Boston, a great-grandson of Joshua through his son Joseph. Given by Mrs. F. Herbert Winsor in 1904 to the New England Historic Genealogical Society. Now on loan to The Society for the Preservation of New England Antiquities, Boston.

COMMENT: There are no probate records of Joshua Winsor in the Plymouth County Courthouse. Two days after his death, however, his three daughters sold for the sum of \$15 "and all furniture and movables in the possession of Deborah Winsor," three-sevenths interest in their father's estate to their brothers Thomas, Joseph, George, and Ellis. By this one transfer the daughters were able to become pos-

sessed of all the household goods in possession of their stepmother, and the sons became the owners of the real estate and other assets. The portraits of Joshua, Ruth and Seth, descended through the youngest son Ellis.

8. SETH WINSOR, 1782-

SUBJECT: Seth, son of Joshua and Olive (Thomas) Winsor was born in Duxbury on April 5, 1782. He married Betsey Hunt on September 30, 1802, and is said to have died young. His name was not included in the settlement of his father's estate which was made by his three sisters and four brothers in 1827.

DESCRIPTION: 38 x 25. Original black and gold frame. Standing three-quarter length, facing spectator's right. Right hand on hip, he is holding a book under his left arm which is crossed in front of him. Over his head is drapery painted gray and brown. Hair cut long at sides and with bang across forehead. Coat and trousers are red, with large buttons and white ruffles at wrists. The vest has yellow and white stripes which are edged with blue and red.

ASCRIBED DATE: Information on file in the Historic Genealogical Society in 1895 states that the portrait was painted in 1792 when Seth was ten years old and was studying for the ministry, but a slightly later date seems more probable.

OWNERSHIP: Owned by New England Historic Genealogical Society, Boston. Same previous ownership as Mrs. Joshua Winsor.



Fig. 9. A View of Mr. Joshua Winsor's House

9. A VIEW OF MR. JOSHUA WINSOR'S HOUSE

SUBJECT: View of Joshua Winsor's home and wharves, Duxbury. He was one of the most prominent merchants in the town, and with his brother Nathaniel was extensively engaged in mackerel and cod fishery on the Grand Banks. A great many vessels, many of them fishing schooners, are entered under the Winsor name in the Duxbury shipping records. The Winsor wharves, remains of which can still be seen, were built below their houses which stood on either side of the shore road. On the wharves were warehouses for storing and drying the salted fish which was cured on flakes or low scaffolds. After his death in 1827 his real estate was enumerated as "the homestead on which he lived, with wharf and all buildings thereon."

DESCRIPTION: 23 x 27½. Original black frame. The Winsor house stands at left with wharves and warehouses at right. The adjacent waters are filled with fishing and other vessels, one of which is named "Rising Sun." The buildings are red with white trim, and the door, lower part of the fence and gate are painted blue. A woman carrying two pails may be seen at left and a little boy is walking toward the wharf in center. From one of the boats a man is firing a double-barreled shotgun and two geese are falling overhead. In the right foreground is a figure unmistakably intended to be Joshua Winsor walking toward his warehouses carrying a large bunch of keys.

INSCRIPTION: Lettered at bottom of face of picture: "A View of Mr. Joshua Winsor's House &c."

ASCRIBED DATE: Probably the mid-1790s when the other Winsor family pictures were painted.

OWNERSHIP: Given to the New England Historic Genealogical Society by Mrs. F. Herbert Winsor in 1904. Same previous ownership as Joshua Winsor. Now on loan to The Society for the Preservation of New England Antiquities, Boston.



Fig. 10. Ezra Weston (King Caesar)



Fig. 11. Mrs. Ezra Weston (Salumith Wadsworth)

10. EZRA WESTON (KING CAESAR), 1743-1822

SUBJECT: Ezra Weston, son of Eliphas and Priscilla (Peterson) Weston, was born in Duxbury on July 21, 1743. He was the fourth generation from Edmund Weston who settled in Duxbury in 1635. Ezra lived on a large farm at Powder Point, was one of the wealthiest and most enterprising men in Massachusetts, and owned nearly one half of the town of Duxbury. He was known locally as "King Caesar." He served in the Revolution during 1776 and took part in a secret expedition to Rhode Island in the fall of 1777. In 1764 he took possession of the shipyard of Benjamin Prior and started the shipbuilding firm which was to be continued so successfully by his descendants for nearly one hundred years under the firm names of E. Weston and E. Weston & Son. On April 20, 1767 he married Sylvia Church and they had one daughter, Sylvia Church Weston. After the death of his first wife he married Salumith Wadsworth by whom he had one son, Ezra Jr., born in 1771. He married for a third time Mrs. Priscilla Virgin, daughter of Richard Cooper of Plymouth. The old gambrel-roofed house which he built on Powder Point about 1768, where his son and grandson were born, was destroyed by fire in 1886, but toward the end of his life he built and occupied the large square mansion which still stands across the road from the remains of his shipyard and wharves. He died on October 11, 1822, and is buried in Mayflower Cemetery near the granite monument erected by his grandson in the Weston family lot.

DESCRIPTION: 38 x 25. Original black and gold frame. Standing three-quarter length, facing spectator's right. His left hand is concealed in his waistcoat, and he holds in his right hand a pair of calipers. He leans his right arm on a book that is lettered Vol. 1, which with a measuring stick is apparently lying on a slant-top desk. A "gauging rod and calipers" were listed in his inventory at the sum of \$4. A reddish-brown fringed curtain is draped in the background, and an appropriate scene of a ship in process of construction is shown through an open window. His eyes are blue, hair brown, suit black with silver buttons and white ruffled stock with bow under chin.

INSCRIPTION: An old hand-written label attached to the back of picture reads: "Ezra Weston, King Caesar. Father of Sylvia Church Weston who married Sylvanus Sampson."

ASCRIBED DATE: During the mid-1790s.

OWNERSHIP: Owned by Graham T. Winslow, Duxbury. Mr. Winslow's grandfather, George Marcus Winslow, married Sylvia Church Sampson. She was the daughter of Sylvia (Weston) Sampson who was the only daughter of Ezra Weston.

COMMENT: Included in the group of Weston portraits which descended in the family of Mrs. Margaret S. Carter of Waltham (Figs. 11-14) was a portrait of Ezra Weston which was a careful copy of this picture. It was executed in the 1840s by Oliver Stearns, a painter and manufacturer of artists' materials who was listed in the Boston City Directory from 1839-1848. In the group of portraits owned by Mr. Winslow the portrait of Mrs. Ezra Weston is lacking. It descended in the Carter family. It seems apparent that when the eight family pictures were eventually divided by the Weston descendants, the daughter of Sylvia (Weston)

Sampson retained the portraits of her grandfather Ezra, of her mother and father (Sylvia and Sylvanus Sampson) and of their son Church Sampson. The descendants of Ezra Jr. kept their grandmother, Mrs. Ezra Weston, their parents (Mr. and Mrs. Ezra Weston Jr.), and their sister Maria Weston. In the 1840s a replica of Ezra, the grandfather, was painted by Oliver Stearns to make a pair with the original of his wife which was owned by the Carter branch of the Weston family.

II. MRS. EZRA WESTON (SALUMITH WADSWORTH), 1742-1815

SUBJECT: Salumith Wadsworth was born in Duxbury on March 10, 1742, the daughter of Dr. John and Mary (Alden) Wadsworth. Christopher Wadsworth, first of the name, settled in Duxbury in the seventeenth century, his will being dated 1677. Salumith Wadsworth was the great-great-granddaughter of John and Priscilla Alden, who came to Plymouth on the Mayflower. She married Ezra Weston on October 25, 1770, being his second wife, and they had one son, Ezra Jr. born in 1771. She died on July 20, 1815, and is buried in the Weston family lot in Mayflower Cemetery.

DESCRIPTION: 38 x 25. Original black and gold frame. Seated three-quarter length, facing spectator's left. She sits in a blue upholstered chair edged with silver-headed tacks. Her arms are crossed in her lap and she holds a flower in her right hand. She has brown eyes, grayish-brown hair, and wears a dark brown dress with white fichu and large cap, the ruffle of which is edged with netting.

INSCRIPTION: The inscriptions on this group of portraits, hand lettered on backs of canvases, appear to have been done in the 1840s, when the copy of Ezra Weston was added to the group. This one reads: "Salumith Wadsworth, daughter of Doct. John, wife of Ezra Weston. Born — Died —"

ASCRIBED DATE: Mid-1790s.

OWNERSHIP: This portrait and those of Mr. and Mrs. Ezra Weston, Jr., and their daughter Maria descended as a group through the family of Ezra Weston, Jr., to Mrs. Margaret S. Carter of Waltham, Massachusetts, whose mother was the great-great-granddaughter of Ezra Weston. They were purchased in 1948 in Rockland Maine, by Mr. and Mrs. Howard Lipman, and have been owned since 1949 by Miss Mary Allis, Fairfield, Connecticut.

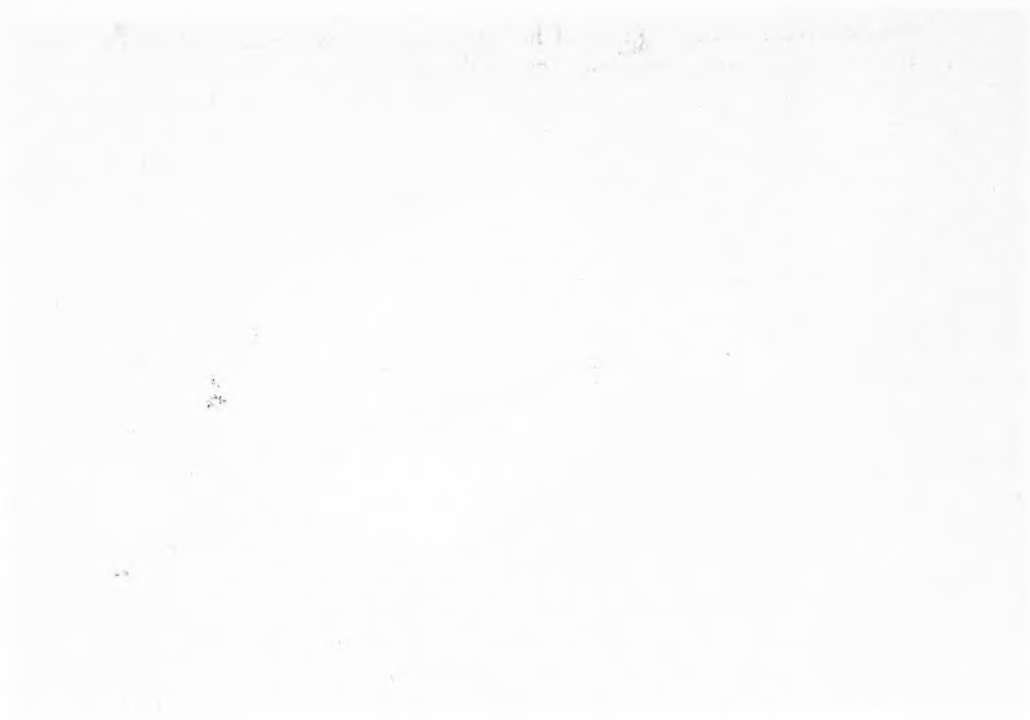




Fig. 12. Ezra Weston, Jr.



Fig. 13. Mrs. Ezra Weston, Jr. (Jerusha Bradford)

12. EZRA WESTON, JR., 1772-1848

SUBJECT: Ezra, son of Ezra and Salumith (Wadsworth) Weston, was born in Duxbury on November 30, 1771, in the first house built by his father on his farm at Powder Point. On June 9, 1793, he married Jerusha Bradford of Duxbury. From 1793 until 1809 he and his family lived with his father in the old house on Powder Point, but he moved in 1809 to the square mansion which stands facing the water on King Caesar Road, near the site of Weston's Wharf, at the mouth of the Blue Fish River. In 1798 he went into partnership with his father. After the latter's death in 1822 he carried on the firm until his own death in 1842 under the name "Ezra Weston." In 1837 Lloyd's of London listed more than one hundred ships as under his ownership and called him the "largest shipowner in America." His ships, which flew the Weston house flag composed of three red, white and blue horizontal stripes, were to be seen all over the world, and he not only built them but controlled many other branches of the shipping business. His own vessels brought timber from Maine, salt from Cadiz and Turk's Island to pack their own fish which was caught on the Grand Banks, and they were provisioned from the Weston farm. Cordage was made in his ropewalk, sails in his lofts, anchors in his forge, and business carried on at the Duxbury bank of which he was President. After his death on August 15, 1842, the firm was carried on by his sons under the name of "E. Weston & Sons" until 1857.

DESCRIPTION: 38 x 25. Original black and gold frame. Sitting three-quarter length, facing spectator's right, with a folded paper in his hands. His left elbow rests on a table on which is a book and a pewter ink well with quill pen. Gray eyes and light brown hair cut long and resting on his collar. Reddish-brown coat and vest, the former having large engraved pewter buttons. White ruffled stock with double turn-over at neck, white sleeve ruffles, and a silver chain with fob hanging from waist.

INSCRIPTION: Hand lettered on back of the canvas, probably in the 1840s: "Ezra Weston, son of Ezra and Salumith. Born Nov. 30, 1772. Died Aug. 15, 1842. Married June 2, 1793 Jerusha Bradford."

ASCRIBED DATE: Possibly 1793, at the time of his marriage.

OWNERSHIP: Owned by Miss Mary Allis, Fairfield, Connecticut. Previous ownership same as Mrs. Ezra Weston.

13. MRS. EZRA WESTON, JR. (JERUSHA BRADFORD), 1770-1833

SUBJECT: Jerusha Bradford was born in Duxbury on January 30, 1770, the daughter of Colonel Gamaliel and Sarah (Alden) Bradford. She was the sixth generation from William Bradford, second governor of Plymouth Colony, and the fifth generation on her mother's side from John and Priscilla Alden. On June 9, 1793, she married Ezra Weston Jr. and they had six children. She died on October 11, 1833, and is buried in the Weston family lot in Mayflower Cemetery, in which the monument was later erected by her son Alden Bradford Weston.

DESCRIPTION: 38 x 25. Original black and gold frame. Sitting three-quarter length, facing spectator's left, resting one elbow on a table with red cloth and holding a spray of flowers in her right hand. Background gray. Her eyes and long curled

hair are brown. The dress is very dark green with long tight sleeves and a plain white fichu. A narrow black ribbon with tasseled ends is tied around her throat, a red and gilt ornament at the end of one tassel. At her wrists are two bracelets formed of black bands with silver buckles. She wears a high-crowned black hat with a rolled brim, having on the left side a pink and black ostrich plume with two short tassels hanging down over the brim.

INSCRIPTION: Hand lettered on back of canvas, probably in the 1840s: "Jerusha Bradford daughter of Col. Gamaliel and his wife — Alden. Born Jany 30th, 1770. Died Oct. 11th, 1833."

ASCRIBED DATE: Possibly 1793, at the time of her marriage.

OWNERSHIP: Owned by Miss Mary Allis, Fairfield, Connecticut. Previous ownership same as Mrs. Ezra Weston.



Fig. 14. Maria Weston

14. MARIA WESTON, 1794-1804

SUBJECT: Maria Weston was the daughter of Ezra Jr. and Jerusha (Bradford) Weston, and was born in Duxbury on December 3, 1794. She was their eldest child, but only lived to be nine years old, dying on February 2, 1804.

DESCRIPTION: 18 x 16. Original black and gold frame which differs slightly from those found on the other Weston portraits. Head and shoulders, facing spectator's left. Lower portion painted in an oval against a gray background. She has blue eyes and light brown hair cut in a long bang over the forehead. White low-necked dress gathered into a high waist. She wears a coral and pearl necklace tight around her throat.

INSCRIPTION: Hand lettered on back of canvas probably in the 1840s: "Maria Weston daughter Ezra and Jerusha his wife. Born Decr. 3rd, 1794 — Died Feby 2d, 1804."

ASCRIBED DATE: Circa 1800-1804.

OWNERSHIP: Owned by Miss Mary Allis, Fairfield, Connecticut. Previous ownership same as Mrs. Ezra Weston.

COMMENT: Rufus Hathaway's seventh child, born in 1809, was named after this little girl.



Fig. 15. Sylvanus Sampson



Fig. 16. Mrs. Sylvanus Sampson (Sylvia Church Weston)

15. SYLVANUS SAMPSON, 1761-1848

SUBJECT: Sylvanus Sampson was the son of John and Rebecca (Brewster) Sampson, and the great-great-grandson of Henry Sampson who arrived in Duxbury in 1620. The year of his birth, 1761, is deduced from the record of his marriage to Sylvia Church Weston on November 20, 1787, wherein he was said to be twenty-six. Upon the death of Ezra Weston in 1822 he and his father-in-law's third wife Priscilla were appointed administrators of the estate. Within five weeks, however, the widow revoked her letter of administration in favor of Sampson, and a bitter quarrel apparently ensued between the heirs. Ezra Weston left no will, and immediately after his death his son-in-law, Sylvanus Sampson, entered a complaint on behalf of himself and his wife as heirs at law. This document, which is filed in the Probate Department, Plymouth County Court House, stated that large amounts of the real and personal property of Ezra Weston, including many of his business assets, had been transferred to the name of the surviving partner (Ezra Jr.) and had by him been "concealed, embezzled or conveyed away." Thirty-three searching questions were then filed by Sampson demanding information as to how the firm's proceeds had been acquired, used, and disposed of during the son's partnership with his father. Ezra Jr.'s answers were brief and non-committal. Sylvanus Sampson, like his in-laws, was a very successful merchant whose estate totaled over \$13,000. At his death on March 2, 1848, his inventory listed the homestead farm, salt works, wharf and stores. Shipping records owned by the Duxbury Rural and Historical Society credit him as being the owner of at least seven vessels built in Duxbury between 1796 and 1824.

DESCRIPTION: 38½ x 25. Original black and gold frame. Three-quarter length, facing spectator's right. His left hand is concealed in his vest, and he holds a pair of calipers in his right. Over his head is a draped curtain striped in red, green and tan, with white fringe. A three-masted vessel is seen through a window behind his left shoulder under a streaked and cloudy sky. He has brown hair cut long and with a short bang over forehead. His coat is black with white ruffled stock and bowknot.

INSCRIPTION: Hand written on an old label on back of picture: "Sylvanus Sampson Senior, Painted by Rufus Hathaway."

ASCRIBED DATE: Late eighteenth century.

OWNERSHIP: Owned by Graham T. Winslow, Duxbury. Same previous ownership as Ezra Weston.

16. MRS. SYLVANUS SAMPSON (SYLVIA CHURCH WESTON), 1768-1836

SUBJECT: Sylvia Church Weston was the daughter of Ezra (King Caesar) and his first wife Sylvia (Church) Weston. She was born in Duxbury on May 13, 1768. On November 20, 1787 she married Sylvanus Sampson and had seven children. According to the Records of the First Church she died of measles on February 23, 1836.

DESCRIPTION: 38½ x 25. Original black and gold frame. Seated three-quarter length, facing spectator's left, with arms resting in lap and holding an enameled

glass scent bottle with gold top in her right hand. Blue eyes and brown hair done in curls at the back of her neck. Her dress is dark rose with a blue sash and white fichu, and she wears a large pleated cap and sleeve ruffles. A narrow black ribbon with long loops and tasseled ends is tied tightly around her throat. On the third finger of her right hand is a small ring.

INSCRIPTION: Hand written on an old label on back of picture: "Sylvia Church (Weston) Sampson, daughter of Ezra. Mrs. Sylvanus Sampson Sen. Painted by Rufus Hathaway."

ASCRIBED DATE: Late eighteenth century.

OWNERSHIP: Owned by Graham T. Winslow, Duxbury. Same previous ownership as Ezra Weston.

COMMENT: Rufus Hathaway's third child, born in 1800, was named Sylvia Church after this lady.





Fig. 17. Church Sampson

17. CHURCH SAMPSON, 1790-1793

SUBJECT: Church Sampson, son of Sylvanus and Sylvia Church (Weston) Sampson was born in Duxbury on or about November 17, 1790. This date is deduced from the gravestone inscription in Mayflower Cemetery. He lived to be only a little more than two years old, dying on March 21, 1793.

DESCRIPTION: 29 x 25½. Original black and gold frame. Three-quarter length, facing spectator's left. Hanging in the background above his right shoulder is a bone birdcage with open door. A parrot perches on the outstretched index finger of his left hand, and in his right he holds two cherries from one of which the bird has taken a bite. He has blue eyes and short brown hair. His dress is brown with white ruffles around low-cut neck and at wrists of the long sleeves. Around his neck is a small string of coral beads with pearls spaced at intervals.

INSCRIPTION: Hand written on an old label on back of picture: "Church Sampson, son of Sylvanus senior, by Rufus Hathaway."

ASCIBED DATE: Circa 1793.

OWNERSHIP: Owned by Graham T. Winslow, Duxbury. Previous ownership same as Ezra Weston.



Fig. 18. Rufus Hathaway

18. DR. RUFUS HATHAWAY, 1770-1822

SUBJECT: Rufus Hathaway was the son of Asa and Mary (Phillips) Hathaway, and the seventh generation from Nicholas Hathaway of Dorchester. He was born in 1770, probably in Freetown, Massachusetts, where his parents were living in 1769 at the time of their marriage. His earliest known paintings are those of Reverend and Mrs. Caleb Turner of Middleborough, of which his is signed and dated 1791. On December 10, 1795, he married Judith Winsor, daughter of Joshua Winsor of Duxbury and eventually took up the profession of medicine after studying with Dr. Isaac Winslow of Marshfield. He painted portraits of his friends and neighbors in Duxbury, and nineteen pictures including portraits, miniatures, one landscape, and one still life, are now ascribed to him. He also did wood carving, probably including the making of his own frames. In 1822 he was elected an Honorary Fellow of the Massachusetts Medical Society, and his death occurred on October 13th of the same year. He is buried with his wife and members of his family in Mayflower Cemetery.

DESCRIPTION: Miniature, $1\frac{3}{4} \times 1\frac{1}{2}$. Head, facing spectator's right, painted in a wide oval. Dark eyes and hair, wearing a brown coat with yellow collar, and a white ruffled stock. This picture is taken from a self miniature by Rufus Hathaway and was copied from the original by his granddaughter Jerusha Faunce Hathaway some years ago.

ASCRIBED DATE: Original miniature probably painted in the late 1790s.

OWNERSHIP: This copy owned by John T. Hathaway, Duxbury. The original miniature cannot be located.

COMMENT: Although this miniature is a copy of the original painted by Hathaway it probably conveys an accurate impression of his work in this medium. For this reason, and also because it preserves a likeness of the young artist himself, it is included in this survey of his work.

19. COLONEL BRIGGS ALDEN, 1723-1796

SUBJECT: Briggs Alden was the son of Colonel John and Hannah (Briggs) Alden of Duxbury, and the great-grandson of John and Priscilla Alden. He was born on June 8, 1723. He was elected an officer in the militia as a young man, promoted to the office of Major in 1762 and received the rank of Colonel in 1776. He presided at most of the town meetings, was an active member of the church, and for many years a Justice of the Peace. Although he was a friend of Governor Hutchinson and at first opposed the provincial cause he soon resented the unjust taxation and became a staunch supporter of the measures of the Continental Congress throughout the Revolution. He married Mercy Wadsworth in 1741, had nine children, and is buried in Mayflower Cemetery.

DESCRIPTION: Engraving (taken from a miniature) which appears as the frontispiece of Justin Winsor's "A History of the Town of Duxbury." Head and shoulders facing spectator's left. White hair cut long on shoulders, dark coat and vest, plain white stock. He was a very large man weighing two hundred and twenty pounds, and is said to have been "dignified in his manner and of lofty bearing."

INSCRIPTION: Printed under picture at left: "Dr. R. Hathaway del. 1793"

ASCRIBED DATE: 1793. The following is quoted from "A History of the Town of Duxbury" (1849): "The portrait of Col. Alden which accompanies this work, is copied from a miniature likeness, taken by the late Dr. Hathaway, but a few years previous to the Colonel's death, and is said . . . to have been a striking likeness."

OWNERSHIP: The original miniature by Hathaway from which the engraving was taken, was owned by grandchildren of Colonel Alden when Winsor wrote his "History" in 1849. Recent efforts to locate the miniature have been unsuccessful.



Fig. 20. Overmantel Picture

20. OVERMANTEL PICTURE

DESCRIPTION: Painted on a wooden panel, 27 x 54½. Original molding. Pair of peacocks with outspread tails standing looking back at one another. Against a greenish-blue background, the birds are painted a darker tone of the same color, and have red wing feathers and dots in tails.

ASCRIBED DATE: Late eighteenth or early nineteenth century.

OWNERSHIP: This panel was originally part of the woodwork in the old John Peterson house on Powder Point, Duxbury. When the house was demolished shortly after the Civil War the panel was removed and eventually came into the possession of Mrs. Jane (McGlauthlin) Bradford. Her husband was a direct descendant of John Peterson, which may account for the Bradfords obtaining the painting when the house was taken down. Mrs. Bradford was a granddaughter of Rufus Hathaway (the daughter of his daughter Polly) and it was she who ascribed the painting to Hathaway. The panel was obtained many years ago from Mrs. Bradford by the present owner, Dr. Abbott Peterson of Duxbury.

SOURCES OF INFORMATION

Of the many persons who have so kindly aided me in this study I wish especially to express my appreciation of the cordial assistance of Mrs. John T. Hathaway, Winsor White and Dr. Abbott Peterson of Duxbury; Mrs. Robert C. Vose Jr.; Lawrence B. Romaine; Mrs. Joseph Curtis Howes, Curator of the New England Historic Genealogical Society, Boston; and W. Wallace Austin, Secretary of the Old Colony Historical Society, Taunton.

UNPUBLISHED SOURCES

CUSHMAN, MRS. LUCIE HALL, Compiler

List of Vessels Built in Duxbury and Owned Elsewhere, or Built Elsewhere and Owned in Duxbury.

Vessels Built in Duxbury and Owned in Duxbury.

PRATT, WINTHROP JR., Compiler, 1938, Partial List of Ships Built at Duxbury, 1728-1876. All above owned by the Duxbury Rural and Historical Society.

SMITH, ZILPHA D., Hathaway Family (Jamaica Plain, Boston, 1925). In library of the New England Historic Genealogical Society, Boston.

Church Records and Cemetery Inscriptions

Middleborough and Taunton Precinct Book, 1758-1800. Owned by the Lakeville and Taunton Precinct Society.

Mayflower Cemetery, Duxbury. Tombstone inscriptions of Hathaway, Weston, Winsor and Alden families.

Thompson's Hill Burying Ground, Lakeville. Tombstone inscriptions of Turner and King families.

Deeds and Probate Records

Plymouth County Court House, Plymouth. Hathaway, Weston, Winsor, Sampson, and Alden families.

Bristol County Court House, Taunton. Turner and King families.

Letter from Miss Deborah Cushman Winsor (granddaughter of Joshua Winsor) to Walter Kendall Watkins of the New England Historic Genealogical Society, October 18, 1893.

Letter from Mrs. Ellen Bradford Stebbins (great-granddaughter of Rufus Hathaway) to Mrs. Mary P. Herbert, August 24, 1921. Loaned through the Old Colony Historical Society.

PUBLISHED SOURCES

BRYANT, MARIA WHITMAN, "Genealogy of Edward Winslow and His Descendants" (New Bedford, Mass., Copyright 1915).

DEXTER, FRANKLIN BOWDITCH, "Biographical Sketches of the Graduates of Yale College" (New York, Henry Holt and Co., 1896).

FISH, HENRY A., "Duxbury, Mass., Ancient and Modern." Sketch with map and key. In Duxbury Free Library.

HATHAWAY, JERUSHA FAUNCE, "Duxbury Sketches" (1921). In Duxbury Free Library.

HOLTON, DAVID-PARSONS, and MRS. FRANCES K., "Winslow Memorial," 2 vols., (New York, D-P. Holton, M.D., 1877).

- LONG, E. WALDO, Ed., "The Story of Duxbury 1637-1937" (The Duxbury Tercenary Commission, Duxbury, 1937)
- MAC, SARA, "A Duxbury Budget." Copies in Duxbury Library and Historical Society. Massachusetts Medical Society, "A Catalogue of the Honorary and Past and Present Fellows, 1781-1931" (Boston, Published by the Society, 1931).
- SANFORD, E., "Genealogies of Families of Kings Who Lived in Raynham" (Taunton, 1866). In the Old Colony Historical Society, Taunton.
- WEIS, FREDERICK LEWIS, "The Colonial Clergy and Colonial Churches of New England" (Lancaster, Mass., 1936).
- WESTON, EDMUND BROWNELL, "In Memoriam" [Weston family] (Providence, R. I., 1916).
- WESTON, THOMAS
"The Descendants of Edmund Weston of Duxbury, Mass." (Boston, George E. Littlefield, 1887).
"History of the Town of Middleboro, Mass." (Boston, Houghton Mifflin & Co., 1906).
- WINSOR, JUSTIN A., "A History of the Town of Duxbury, Mass." (Boston, Crosby & Nichols, 1849).
- "Chart of the King Family," (Printed about 1886). In Old Colony Historical Society, Taunton.
- "Vital Records," Duxbury and Taunton, Mass., and Mansfield, Conn.